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Cowrie shell necklace worn by South Sea Islanders and used for money. On exhibit at Carnegie Museum.

The Early Economy of South Sea Islands



WHEN CAPTAIN COOK first landed in the Society Islands in 1768, he discovered an economy of "nature" guiding the Islanders.

Little effort was directed by South Sea Islanders toward the cultivation of crops. Mainly, each group depended on the particular vegetation of their island. A few natives made an attempt to raise sweet potatoes and other root vegetables, but most subsisted on nature's abundant supply of taro, arrow root, breadfruit, bananas and coconuts. The surrounding sea provided fish to supplement this diet.

Traders following in the footsteps of Captain Cook bartered cheap trade goods for copra, pearls and pearl shells. As there was no gold or other metal source in the islands, no currency system developed and there was no need for one during this early period that saw the South Sea Islands opened to outside exploration.

Only when trade activities increase in complexity, does an economy need the flexible services provided by modern commercial banking.

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CARNEGIE INSTITUTE 4400 Forbes Avenue, Pittsburgh 13, Pennsylvania

Weekdays 10:00 A.M. to 5:00 P.M.

Tuesdays 10:00 A.M. to 10:00 P.M., through March

Associated Artists Exhibition open Thursdays to 10:00 P.M.

Sundays 2:00 to 5:00 P.M.

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PITTSBURGH BICENTENNIAL 1958-59

COVER

A much-enlarged replica of one of the provisional stamps of the Confederate States. These were issued in 1861 by postmasters of Southern cities and used until regular stamps became available in October of that year. (page 85)

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MARCH CALENDAR

ASSOCIATED ARTISTS OF PITTSBURGH

Oils, water colors, graphics and drawings, sculpture, and crafts by local artists will be exhibited in the third-floor galleries from March 7 through April 17, with preview the evening of March 6.

Over 600 pieces were selected from more than twice as many entries by a jury composed of Perry T. Rathbone, director of the Museum of Fine Arts, Boston; Albert Christ-Janner, arts director at Pennsylvania State University; and Kurt Seligmann, New York artist. Thirty-two prizes will be awarded totaling \$1,775, in addition to the Carnegie Institute purchase prizes (pages 90-91); presentation on "Meet the Artists" Sunday, March 23.

Daniel Lee Kuruna is chairman of this forty-eighth annual exhibition, and Joseph C. Fitzpatrick is arranging gallery tours. Orval Kipp is president of the A.A.P.

The exhibition will be open regular Institute hours and also Tuesday and Thursday evenings until 10:00 P.M.

FROM THE LOCKHART COLLECTION

Over 250 rare drawings and prints, of the mid-1400's to the present, lent by Dr. and Mrs. James H. Lockhart, Jr., formerly of Pittsburgh, continue through March 30.

LITHOGRAPHS BY DAUMIER

Twenty-five cartoons by Daumier, half of the series, *Les Types Parisiens*, from the Institute collection, remain on display through this month in gallery J.

GYOTAKU

Color printing taken directly from a fish, an old Japanese method of recording the fisherman's catch or for scientific study, in recent years has aroused interest as an art form. Examples of *gyotaku* may be seen in the Hall of Insects and Invertebrates through March 23.

NATIONAL LIBRARY WEEK

The Program Services Institute (page 100) to be held March 20 will be a feature of National Library Week.

Japanese toys, fans, dishes, and accessories lent by Marjorie Flood, new public relations director at the Library and formerly librarian with the United States Army in Tokyo, will be on display at the Library.

IN THE TREASURE ROOM

FAR EASTERN ART including porcelains, jades, amber, snuff bottles of various materials from the George H. Taber collection, honors the memory of Mr. Taber.

CARNEGIE INSTITUTE SOCIETY LECTURES

*Mondays, 6:30 and 8:30 P.M., Mt. Lebanon Auditorium
Tuesdays, 6:30 and 8:30 P.M., Carnegie Music Hall*

Admission by membership card

March 3, 4—PORTUGAL, MADEIRA, AND THE AZORES

Karl Robinson brings pictures of Portugal with its pastel-colored cities, fertile valleys, and pilgrim-thronged shrines; also of Madeira and the Azores, remote, unspoiled oceanic hideaways awaiting rediscovery.

March 10, 11—MOUNTAIN HOLIDAY IN GOLDEN STATE

Stan Midgley will show scenes of spectacular beauty in Yosemite, Sequoia, Kings Canyon, the High Sierra, Lake Tahoe, Mount Lassen and Mount Shasta, filmed on a holiday bicycle tour. Midgley humor is a trademark.

March 17, 18—ISLANDS OF THE CARIBBEAN

Nicol Smith takes us to the Caribbean for vagabond living on a small yacht in the Bahamas; a visit to Jamaica, luxuriantly tropical; and travel to Trinidad, an island with the richest mixture of world's peoples.

March 24, 25—MYSTERIOUS YUCATÁN

James W. Metcalf, through a change in programing, will portray this ancient, colorful country, home for centuries of the gifted Mayans. Merida, Progresso, Chichen-Itza, Campeche are place names to conjure with.

This concludes the travel lectures for the season.

THREE GLACIER BEARS

A new habitat group of Glacier Bears from Alaska collected by Oshin Agathon, of New York City, will be opened in the Hall of Mammals late this month or early in April.

GREINER DOLLS

Several Greiner dolls lent by the Pittsburgh Doll Club are on display. In March, 1858, Ludwig L. Greiner, a German toy-manufacturer in Philadelphia, received the first American doll patent for papier-mâché heads.

MUSEUM TEMPORARY EXHIBITS

MILITARY DECORATIONS, PEOPLE OF INDIA, COSTUMES OF THE TURN OF THE CENTURY, WE HUMANS, OLYMPIC POST-MARKS, BIG GAME MAMMAL MODELS, CHAMPION MEAT-EATER, and ANCIENT SOUTH ARABIA.

SUNDAY ORGAN RECITALS

Marshall Bidwell presents a recital on the great organ of Music Hall each Sunday afternoon from 4:00 to 5:00 o'clock, sponsored by the Arbuckle-Jamison Foundation.

Dr. Bidwell's Palm Sunday program, March 30, will include Bach, Fauré, Gaul, Greig, Guilmant, Wagner.

MODERN BUSINESS RECORDS FROM TWELFTH-CENTURY GENOA

ROBERT SCHWARZ

THE development of Italian commerce in the Mediterranean was rapid during the eleventh and twelfth centuries. In the process of growth, it evolved patterns of business activities that are reflected in legal formulae of a rather advanced sort, as may be seen in the earliest surviving business accounts. The earliest large mass of such documents reaching us are the Genoese notarial entries, which begin to throw light on Ligurian and Lombard mercantile and fiscal history of the later eleven hundreds. These manuscripts were registers in the files of the notaries public and served the purpose of recording data of financial and commercial transactions. They also contain dowry contracts and inheritances, but in the main they consist of sales, partnerships, credit loans, and letters of exchange.

These papers, found in the archives of the city of Genoa, have to a considerable extent been photostated. An American historian, Eugene Byrne, of the University of Wisconsin, began in the early 1920's to sift and winnow this conglomeration of sources and to bring photographic facsimiles from Genoa to Madison. His pupils carried on the work, particularly Robert L. Reynolds, who both before and after World War II has edited great quantities of notarial material. The author of this article, as a pupil of Professor Reynolds, has had a share in this study of the notarial records.

How does one read and understand the source material? If I am not mistaken, this is as difficult as any of the skills in the world of medieval scholarship. Even though the yeoman work of organizing, photostating, and

editing has been done in advance of the task of studying the material, transcribing and interpreting the sources are still so intricate that many months of paleographic training as well as a good mastery of medieval Latin are required to extract meaning from the documents. The notary not only used his own type of abbreviating and shorthand but also had his own style of structuring and wording contracts. The student must habituate himself to each scribe. Moreover, since the sources were not meant for posterity, the scribe took no care to leave canceled transactions in a legible form; instead he crossed out such contracts, causing a veritable palimpsest—that is, a manuscript in which an earlier writing is made illegible by a superimposed writing. Besides, since there was no point in sharpening a quill for the purpose of striking out a canceled contract, the scribe often used a blunt quill, and this fact makes deciphering even more difficult. Lastly, since parchment was expensive, as many words and lines as possible were crowded on one page. In spite of these difficulties, however, it is possible to transcribe, translate, and interpret—it is done in this order—the sources.

The bulk of the source material comes from the late twelfth and early thirteenth centuries. It is possible to glean models of business behavior and business operations from this evidence. Certain transactions were drawn up in standard legal diction, although the stylistic variations among different notaries were pronounced.

The principal categories of business transactions were partnerships, sales and pur-

chases, and loans at interest. Of the divers kinds of trading partnerships the *acommodatio* and the *societas* were the most common. In the former, the active partner put up no money toward the investment capital but went out, across the sea if necessary, to perform the physical work of changing merchandise into profit. The stay-at-home partner put up the entire sum and received three quarters of the profit, while one quarter went to the active partner. In *societas* partnerships the active partner gave one third of the working capital and received half the profit, while the stay-at-home partner contributed two thirds and received the other half of the profit. Both types of partnership were for the most part simple and ephemeral, dissolving after any given transaction. Sometimes, however, especially in the case of intrafamily associations, partnerships lasted for an indefinite number of concrete business enterprises. Not infrequently the stay-at-home investor was the prospective father-in-law employing the young son-in-law-to-be in an *acommodatio*, whereby the latter's commission out of the first business venture was added to his dowry to make up the reinvestment into a *societas*, either with the father-in-law or with some other partner. This capitalistic technique can be found in a good number of registers in the files of such popular notaries as Cassinese, Lanfranco, Bonvillano, Scriba, and Guiberto.

Perhaps it would be of interest to write out a typical *acommodatio* contract, to show the tone and manner of such a document.

28 Marzo 1191.

Confitetur Enricus Vitalis se portare in accomodatazione a Peiro Naso de Pica lib. .c. in Siciliam, causa negociandi, ad quartam proficui. Inde Januam reducere promittit vel mittere cum testibus in protestate eius vel sui certi missi proficuum quod Deus dederit cum capitali. . . . Testes Ogerius Zarela, Wilielmus Gallus, Benadu de Palazolo, Bonus Vasallus de Cartagenia. Sub volta Fornariorum, die .iii. exequitis martii.

March 28, 1191.

Henry Vitalis declares that he is "carrying" (that is, is the active partner) in an *acommodatio* partnership, Peiro Naso de Pica being the investing partner, merchandise worth 100 pounds to Sicily, for the sake of trading, for a quarter of the profit. From there (that is, Sicily) he promises to bring back or send with witnesses authorized by him or certified agents the profit which God may grant, together with the capital. . . . The witnesses are . . . Drawn up under the porch of the bakers (that is, Bakers' Arcade) on the 28th of March.

This particular contract, found in the entries of Guglielmo Cassinese, indicates fairly well the stereotyped legal terminology used in all his *acommodatio* documents.

The shipment of bullion was becoming obsolete by the early thirteenth century, and letters of exchange were taking its place, even though a more complete change from the shipment of coin to letters of credit did not take place until later in the century. In the time of the earliest extant notarial records, about 1180 to about 1210, letters of exchange found their way into the notarial files. When we find a merchant in Troyes owing money to a merchant in Genoa, and a third merchant, also of Genoa, owing money to a fourth merchant, also of Troyes, the first merchant of Troyes would pay to his compatriot in Troyes, and the Genoese debtor would pay the Genoese creditor. Thus unwieldy physical shipment of money over unsafe areas was avoided. Transfer of credit was also introduced by Lombard merchants in such a way that orders like our checks took the place of oral agreement in which A might tell his own debtor, B, to pay C, who was A's creditor. By the use of "oral checks" the money changer either became a banker or continued doing business the old way; if he became a banker,

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THE JOURNAL OF GUGLIELMO CASSINESE

he would be responsible for adjusting the transfer of credit on the books. Notarial parchments were filled with such revelations of a business machinery, developing out of a felt need, in the increasingly complex Italian business life.

If Genoese partnership tactics and letters of exchange show the precocious character of medieval Italian business, the apparatus known and used in promissory notes, sea loans, and other financial techniques reveals no less the debt which the modern business world owes to the North Italy of the High

Middle Ages. In fact, contemporary banking terminology has its origin largely in Genoese, Pisan, and Venetian vocabulary. Such words as deposit (*deposito*), bankruptcy (*banca rotta* = broken bench), account (*acconto*) go back to concepts used in the daily operations of the Bank of St. George in Genoa.

The notarial folios happily mention sums of money—usually pounds of Genoese currency—so that we have a very fair idea of the volume of oversea and overland trade, as well as the comparative wealth of some of the men repeatedly mentioned in the documents. While it is not easy to compare the relative purchasing power of different locations in medieval Europe, it can safely be stated that each of the richer merchant-leaders of early-thirteenth-century Genoa (the families of Spinola, Doria, Grimaldi, Fieschi, and others) was able to give his daughter a dowry equal in worth to all the cash money that ten average English barons in the time of Magna Carta might be able to raise at short notice.

The Genoese merchant of the year 1200 did not have to conceal taxable profit from the government, but he often directed his imagination to inventing subterfuges to conceal usurious intent as far as the Church was concerned. He had several possibilities open to him, and an intelligent perusal of the notarial folios will disclose many signs of such subterfuges. Hiding a high-interest loan to a fellow-Christian behind profit expectations in a spurious *acomendatio* contract, using a Jewish middleman over whom the Church had no jurisdiction, and other favorite ruses

can be deduced by examining a group of the sources covering a period of several months. But unlike the modern government, the medieval Church did not need systematically to interfere because in many cases a wealthy merchant on his death bed, beset by pangs of conscience, would bequeath sizable portions of his wealth to the Church.

The notarial notes also bespeak the existence of a lively overland trade with northern centers and, linked with this economic intercourse, of credit buying on an astonishingly large scale. The student of the notarial records knows of certain affluent individuals from Arras, whose names recur in a series of cases, who regularly visited Genoa and maintained their agents there when they were back in Flanders. Credit buying during the time when the Italian communes helped outfit the third and fourth crusades (1190 and 1204 respectively) was especially vigorous. Early Genoese entrepreneurs engaged in various enterprises with the Levant and with transalpine commercial sites, were often times short of money on occasions when lucrative transactions beckoned. The folios of Cassinese covering 1190-92 are replete with cases of merchants' pledging to repay immediately acquired working capital when the next fleet from Syria would make port. Our expression "when my ship comes in" has in all probability its origin in medieval maritime traffic. Amply provided lenders were often at the same time domestic or foreign commercial traders; capitalistic specialization into banking, trading, and selling manufactured goods was only just beginning in the more progressive Italian centers. While the background of Genoese business patterns is not quite clear, a large debt is surely due to Byzantine origins.

A sensible hypothesis is that the practical Italian genius made fresh responses to changing business needs.

It should be mentioned that Genoa was not the only town characterized by such a flourishing and in many respects modern business activity. Pisa, Asti, Venice, and the Provençal Mediterranean harbor cities, to mention but a few, evidently were not behind Genoa. But because the notarial records of Genoa have been more fully recovered and read and because they constitute a treasure trove of business history, that city may fairly serve as an illustration of the business enterprise out of which the Commercial Revolution three centuries later could grow. The earlier partnership pattern led to the association of merchants for chartering ships. From this it was, as La Monte says, a natural step to the stock company, where the interested parties could invest a little money in a voyage and receive proportionate shares of the profits. The most important step came when the association did not disband with any particular venture but lived on for an indefinite number of expeditions. The Genoese Bank of St. George, coming of age in the period described here, became such a company in the next few generations.

Thus the notarial files shed light on the dawn of modern business modes. They have contributed much to the changed attitude in the twentieth century toward the Middle Ages. They allow a reconstruction of medieval business concepts as few other source collections do; and these concepts add up to a business mentality that must surprise any person who has had the impression that the Middle Ages were a period of strictly religious concerns.



ANY NUMBER CAN PLAY

Comments on Clifton Fadiman's new book

SOLOMON B. FREEHOF

SIGNIFICANT changes in history do not always emerge slowly and gradually. Great historical events often burst out as with a flash of lightning. This is implied in a verse from that great minor prophet Amos. Speaking in the name of God about the spiritual life of the future, he says: "Behold, I shall send in the land a great hunger; not a hunger for bread and not a thirst for water, but a hunger for the word of the Lord."

The verse implies that the great spiritual developments of the world do not necessarily come by slow emergence in evolution, but that mankind suddenly, for some reason, becomes spiritually ravenous and, as it were, gulps down a new religious concept. So, for example, in the eighth pre-Christian century in somnolent Asia, after Buddha preached his philosophical, ethical religion, his new faith did not slowly emerge and gradually spread. It was gulped down with hunger all over the East. It ran over the Himalayas to China, south to all the islands, and across to Japan. There must have been at that time a hunger for that mild, philosophic, contemplative, gentle spirituality that Buddha taught. Thus, too, it was with the spread of Christianity. The new faith did not come by slow development. When the world was hungry enough for its message, it swept like a flood over the Roman Empire.

This religious hunger that can take hold of the world and create a sudden avidity for a certain spiritual message can, perhaps, be paralleled by the intellectual hungers. We usually believe that an international culture spreads slowly. It is not always so. There comes, for some mysterious reason, a great

hunger for the word, and people suddenly en masse find they need a certain intellectual food. When the proper food is put upon the table, they consume it as if famished. This can be demonstrated on many occasions in the history of human culture.

Perhaps one of the best examples would be the Scholastic Movement in the Middle Ages. This was an abstruse and difficult and subtle intellectual adventure. It was an attempt to search below the surface of the Bible and the church and synagogue tradition so as to find, by careful analysis, their innermost essence; then in a parallel intellectual effort, to search beneath the words of Aristotle, the great Greek master, and, at a somewhat later date, in the works of his predecessor Plato; then, when both subtle distillations were made, to mix them together. The Scholastic Movement, led by great philosophers like St. Thomas Aquinas and Maimonides, was an effort of the subtle philosophic minds of the Middle Ages to harmonize Greek philosophy and Bible tradition.

One would think that such a difficult and abstruse intellectual effort would be confined to those philosophically inclined and carefully trained. Yet for some reason, hundreds of thousands were fascinated by those Scholastic debates; and when the great schoolmen would meet to discuss their opposing interpretations, thousands of students would follow them and be with them at every stage of the argument.

A similar hunger for learning might be found among the Jews, in Poland, in the sixteenth century. They fled from Germany, from the riots that accompanied the Black

Plague, and went to that empty, monotonous, underdeveloped land, where they settled in little villages and became artisans and petty merchants and peddlers; surely arduous occupations that would absorb the mind of any hard-working man. Yet all of a sudden, a hunger for the difficult Talmudic learning got hold of them, and almost every little village established schools, and tens of thousands of books of the most abstruse, legalistic reasoning were published. The love of learning simply swept through an entire population.

Nearer to our day is the intellectual ferment described by Van Wyck Brooks in *The Flowering of New England*. This "flowering of New England" was not the development of a few intellectuals, but a surprising mass hunger for learning all over New England, on the Connecticut farms, in the upland Vermont pastures. Average people, farmers, blacksmiths, carpenters, spent their winter days reading Scripture, studying Foxe's *Book of Martyrs* and sometimes Shakespeare. And as a result of that mass absorption there emerged perhaps the greatest galaxy of developed intellects in modern times, certainly in America.

It is to be observed that these intellectual mass phenomena have always been connected with some general spiritual or religious awakening. The same hunger that makes the spirit avid for a new understanding of the meaning of life makes the mind thirsty for books and for thought. The great Scholastic learning was Catholic. The Jewish learning was, of course, Old Testament and Talmudic. The New England mass phenomenon was based upon the Bible and was Protestant. There is always some connection between the awakening of the soul and the stirring of the mind.

Now it is to be observed that there seems to be a new, if vague, religious stirring in our time. We are not sure that it amounts to

anything real or how deep it is. We are not sure how important it is that political leaders and industrialists mention God's name more often than they did before. All this may merely signify that, being in prominent public positions, they sense a change of feeling in the average person and are responding to it.

But for what this religious revival is worth, if the parallelism is correct between awakening of the soul and arousing of the mind in the past, it might be reasonable to assume that this, too, might become an era of a new intellectual hunger. At least the idea must have entered the minds of those who have started the Great Books course. The groups who study great books are part of a movement begun in Chicago, chiefly at the University, by that famous, original president, Robert Maynard Hutchins, and his collaborator, Mortimer Adler. While the idea is, of course, worthy, the results, it must be confessed, are meager. There are only a few in these groups, earnest people who gather for the study of great books. It is far from "a great hunger."

But now Clifton Fadiman approaches the question of mass learning from another point of view. He is a man whose contact has been with the intellectuals and with the mass simultaneously. He conducted for many years a great radio program, "Information Please," which combined amusement and intelligence. That led him into a different concept of widespread culture. Instead of trying to connect the possible awakening of the modern intellect with a solemn interest in spiritual and religious matters, it seems as though he said to himself: "If you want to awaken the masses to intellectual interest, do it from the starting point of play and amusement. People want to be entertained. We tried it out with 'Information Please.' We amused them and then gradually got them interested in intellectual matters." Therefore, he has thought

of intellect and learning and study in terms of a parlor game in which the host distributes papers and explains that "any number can play."

All this is now expressed in his new book, which he calls *Any Number Can Play*, a book of miscellaneous essays, each seemingly unrelated to the others yet having a certain implied connection.

He begins with a rather serious preface in which he speaks of the general need for intellectual awakening. The essence is that people are bored, that the outstanding state of emotion of the modern person is tedium. Now, he says, that tedium will increase because the work of the world, the work of the kitchen and factory, requires less and less hours of labor. What, then, will happen with the rest of the time? What are people doing with the time already saved them by the progress of technology? They are bored, he says. The boredom is somewhat different from boredom of the Middle Ages, when people sat in their darkened cottages night after night because there was no light and there was nothing to read. Nothing was given them so they sat in emptiness.

But today, he says, our boredom is vastly different. We are drugged by too many amusements that do not reach the depths of the personality. Watch people in a big city; look at their faces. They have a dull, stunned look. Look at them in the subways, he says, as they glance up from their papers, bewildered. See them as they come out of the dark cave of a movie, where they have had an anodyne, a lulling of the consciousness, for two or three hours. They come out empty-faced. Therefore, too, he says, we have the most bored generation of youngsters ever seen in the

The third of four reviews by Dr. Freehof appears this month in CARNEGIE MAGAZINE. They are shortened versions of the public lectures on popular current books given by him last fall at Temple Rodef Shalom.

world. They have too much to take up their time and not enough to stir the depths of their consciousness.

He concludes that what we need most is to build upon the deep desire for amusement, for playfulness—because of which billions of dollars are spent every year in mass entertainment—and to learn to play with our minds. There is so much that is amusing, so much that is attractive in the intellectual world.

The rest of the book is a proof of the thesis that learning is fun. There follows a series of playful, amusing essays, tricks of the mind, amusements, intellectual pleasures. The implied thesis is that people can develop their minds and yet have the fun they are all so eager to have.

In one of the early essays he remarks that Americans have changed. They used to love to be alone. There were two great types in America, he said, who loved isolation—and to be alone is indispensable to the development of the mind. In the past we had the gentlemen like Jefferson and Madison and Washington, who lived in their isolated mansions and had time to meditate. Then a little later we had the frontiersmen, who longed to run away from the cities and search out the loneliness of the mountains and the isolation of the prairies. But today nobody wants to be alone. Our architecture, with vast, open windows and thin walls, indicates that we insist on being in one another's company. Until we learn the joy of just being alone and thinking alone, the mind will not awaken.

We have, he says, another drawback besides our avidity for being constantly in company—namely, our sudden dislike for the intellectual; and, of course, like all thoughtful writers and speakers, he unburdens himself in indignation against the phrase, "egg head." The phrase was used as a campaign

cry a few campaigns ago, with the implication that the intellectual is a sort of hydrocephalic idiot and, therefore, sane men avoid and despise him.

All this leads him to a remarkable summary of the change in American life, in a charming essay worth reading even if the rest of the book is set aside, entitled "Horatio Alger, Fare Thee Well." The biography and works of Horatio Alger reveal for him and the reader that the America of the past was an America of thrift, of work, of belonging. But now it has become an America of spendthrifts, of business politicians, of rootlessness. This would be a gloomy essay if Fadiman were not so cheery in his style.

Now he really begins to play, and the second section of the book is devoted to mind-play. There is a charming chapter on puns in which, with light, scientific analysis, he classifies the various types of puns and gives some of the best examples of them. After praising the pun and citing some of the great punsters of the past, he calls it "language gone playful." He says that after all James Joyce's *Ulysses* and *Finnegans Wake* are really long puns from beginning to end, and as for Shakespeare, the Bard of Avon always loved to pun. Then he solemnly analyzes limericks, discusses his love affair with French wine, and in another, "The Cheese Stands Alone," tells about various cheeses.

In one grand essay, called "The Bubble Reputation" (the phrase is, of course, from *As You Like It*) he twists the original idea and tells of men who had fame but die in obscurity and then, for some reason, the bubble again appears at the surface and they become famous again. Among these he mentions Soren Kierkegaard, Herman Melville, and John Donne. He also mentions Boswell, the biographer of Samuel Johnson. Here there is a Pittsburgh connection, for money has been given by the Old Dominion Foundation, es-

tablished by Paul Mellon, for a complete publication of all the Boswell works.

So the book goes on, serious in purpose, playful in manner. The chief question about the book is, how seriously are we to take it? As an amusing book for the learned and the cultivated, it is charming. But Fadiman has his serious intention. He hopes to lead to a revival of the intellect through play. He may be very much mistaken. He does not read correctly the faces he sees in New York. They do not wear a dazed look: it is a scared look. The dominant mood of people in the West is anxiety, and anxious people are not playful.

Besides, playfulness of the mind is not easy. It requires a high stage of intellectual development. Sometimes if you come early to a baseball game, you watch the players play what they call "a pep game." They stand near one another, a half dozen of them, and they throw the ball at one another in eccentric ways, under the arm, over the shoulder, looking in one direction and throwing in another. It is fun to watch. That playfulness is twice as difficult as the regular game of baseball. When you play baseball, at least you are standing at a base or in the field. You can see the ball coming to you and you are trained to prepare yourself. But this special pregame, with the ball suddenly coming from unpredicted directions, is twice as difficult, and only a man who is a master to begin with in the technique of baseball can practice and enjoy the playfulness.

Fadiman's intellectual playfulness requires a type of person who has all sorts of material in his mind and can bring it up in unusual circumstances. He may perhaps make a pun in Latin or in Greek or quote St. Jerome. It is not easy. It is twice as difficult to develop this sort of charm and this intellectual athleticism.

Relevant to the theme is Fadiman's interesting essay on essays. But has he not ob-

served that the essay, invented by Montaigne, developed by Bacon in England, then Addison and Steele and Macaulay and Lamb, and ending up with Robert Louis Stevenson, died out suddenly a hundred years ago, and that now almost no one writes essays? Fadiman should have asked himself why.

It is because essays presuppose leisure and a well-stocked mind. An essay is a playful handling of a serious subject in a way that may be profound but is primarily charming. The essay died when English economic life became tense, and the life of the leisured, cultured gentleman became impossible. The easy-chair essay can no longer be written or read. Fadiman's book is a volume of essays, and its weakness is the weakness of essays. Essays require an easy-chair world, a cultivated mind, a mind that can juggle a dozen intellectual balls at the same time.

That cannot be today. There will not be a widespread intellectual development until the world becomes serene again. When the world is safe and we shall be able to look around us and see what we need to make life interesting, some day, the world will be at peace again and it will be then that "any number can play."

BEQUESTS—In making a will, money left to Carnegie Institute, Carnegie Institute of Technology, or Carnegie Library of Pittsburgh should be covered by the following phrase: I do hereby give and bequeath to (Carnegie Institute) or (Carnegie Institute of Technology) or (Carnegie Library of Pittsburgh) in the City of Pittsburgh, Pennsylvania

..... Dollars

MEMORIALS—Carnegie Institute is prepared to receive contributions given by friends in memory of deceased persons in lieu of floral tribute, and to notify the deceased's family of such gift. The amount of the contribution will not be specified unless requested by the donor.

CONFEDERATE STAMPS

A DISTINCT recollection of the Confederate States of America as a separate governmental entity—even though it continued for only four years—remains in the minds of historians and stamp-collectors.

One person to whom the days of the Confederacy remain quite vivid is J. Frank Drake, Pittsburgh industrialist, who in December presented his valuable collection of Confederate States letters and stamps to the Carnegie Museum's section of stamps and postal history. Because the Confederacy was in existence for such a short time, its postage stamps are quite rare and widely sought by collectors. The Museum is indeed fortunate in getting such a rare collection.

Colonel Drake spent more than forty years forming this collection, which contains a representative showing of all the regular issues as well as the extremely rare postmaster provisional issues. Toward the end of the Confederacy paper was quite scarce, and correspondents were forced to use any type of substitute they could get. In a few instances even wallpaper was converted into envelopes. There are included in the Colonel's gift several of these wallpaper envelopes, once quite colorful but now faded with age. Also included are soldiers' letters, prisoner-of-war mail, and mail carried through the lines by flag-of-truce. All told, there are 359 items representing all periods in the postal history of the Confederacy.

In addition to stamps and letters, Colonel Drake also contributed two books by August Dietz, foremost authority on Confederate stamps.

The Museum's section of stamps and postal history will have displays of this century-old Confederate mail ready for the public when the centennial of the War between the States is upon us in 1961.

—RICHARD C. WITT

SHAKESPEARE'S MEASURE FOR MEASURE

ROBERT C. SLACK

Measure for Measure has for three centuries remained one of the least understood, and therefore one of the most underrated, of Shakespeare's dramas. It is a play with a special flavor, one that requires a trained palate to appreciate it. The taste of our own day, conditioned as it is by the complex mixtures of T. S. Eliot and Graham Greene, for instance, is perhaps at last ready to relish this work of Shakespeare's.

Certain qualities of the play have always been admired. Admittedly it is lighted by passages that belong with Shakespeare's noblest poetry; it has a few magnificently conceived scenes; it contains in Isabella a heroine who has frequently been extolled to extravagance. But *Measure for Measure* as a total spectacle has been denounced on moral grounds as "painful, disgusting, and horrible," and it has commonly been damned as an incoherent work of art. Until quite recently these judgments of the work have prevailed.

But the tide may be changing. For the last quarter-century, scholars and critics have been giving it a more sympathetic consideration. Since 1950 there have been five major productions of *Measure for Measure*. It opened three Shakespeare Festivals: at Stratford-on-Avon (1950); at Stratford, Ontario (1954); at Stratford, Connecticut (1956). Last year it appeared at the Phoenix Theatre in New York and at the Old Vic in London.

In its first recorded appearance, this play opened the 1604 Christmas revels in the Court of King James. The new monarch, who had succeeded Elizabeth less than two years before, had a keen appetite for drama. On St. Stephen's Night, December 26, the Christmas revels began with a comedy by William

Shakespeare called *Measure for Measure*. The story was an old one, but Shakespeare's version of it was probably of recent origin; undoubtedly he had newly touched up the text for the Christmas production at Court. There is no way of knowing how this play, which has proved so puzzling to later generations, was received by King James. We do know that the total program of the King's Players was so well approved by the monarch that he extended the Christmas festivities beyond the traditional Twelfth-night well into the new year. In mid-January a prominent court official wrote to a friend, "It seems we shall have Christmas all the year."

The play had a great deal to say to King James, if his ear was tuned to catch it. Shakespeare had at the last minute inserted two passages containing flattering allusions to James's dislike of crowds; this is a minor matter, but it would please the king. There are larger issues, also. *Measure for Measure* demonstrates the part that a fair-minded ruler may play in a world composed chiefly of weak and criminal—or sinful—men. It poses several sets of balanced opposites in a way that might well appeal to James's fondness for dialectic: punishment and mercy,

Dr. Slack is an associate professor of English at Carnegie Tech, having joined the faculty in 1946 after service in World War II. During a leave of absence in 1955-56 he taught in the Directed Studies Program at Yale under auspices of the Carnegie Corporation. He serves on the Victorian Bibliography Committee of the Modern Language Association and has published articles in *Nineteenth Century Fiction* and elsewhere.

Measure for Measure, opening late this month under direction of Charles Werner Moore, is this year's Shakespeare production of the Department of Drama at Carnegie Tech.



WILLIAM SHAKESPEARE, BRONZE BY J. MASSEY RHIND
One of four statues at the portals of Carnegie Institute

license and virtue, wickedness and saintliness. It is the paradoxical tone of these larger issues that makes the play intriguing to us today.

The old folk story upon which the play is based tells of a hard-hearted ruler who upon slight grounds has condemned a young man to death. The young man's sister (in some versions, his wife) pleads with the ruler for her brother's life. The ruler is inflamed with desire for the virtuous girl, and he makes the monstrous proposal that she may save her brother's life only by yielding to his lust. Regretfully, she finally agrees to his harsh proposal; but the treacherous ruler, once he has had his way, fails to uphold his end of the bargain. Instead he orders the instant execution of the young man, and with willful cruelty he sends the severed head to her.

The betrayed maiden thereupon makes her way to the Emperor, who, when he hears her

story, summons the wicked ruler and confronts him with his accuser. The Emperor decrees that he must first marry the girl to restore her honor and then be executed for his hideous offense. At this point the young lady, apparently feeling that marriage without a husband is a rather empty award, reverses her field and takes the part of her husband-to-be so persuasively that the Emperor finally allows him to remain alive.

Shakespeare had access to three versions of this story in the same Italian book in which he found the tale he used for *Othello*. In addition, he was probably familiar with an English dramatization of the story published in 1578 by George Whetstone. Shakespeare used the essential outlines of the story, but he made some significant changes.

When he turned his hand to this play, he seems to have been dominated by the brooding vision of the world that produced the great series of tragedies from *Hamlet* (1602) to *Lear* (1607). The tragedies are saturated with a loathing of the licentiousness of man and woman, and the comedies written during this period are set within the same rank garden of a world. Consequently, the Vienna portrayed in *Measure for Measure* appears to be a vast underworld, swarming with a licentious citizenry, with the drunken and scurvy inhabitants of prisons, with proprietors and agents of brothels.

The hard-hearted ruler of Shakespeare's version is not the Duke of Vienna; this is one of the major changes that Shakespeare made. His Duke, perceiving how the city has grown corrupt under his own mild rule, turns over his governorship to a deputy, a cold-blooded, puritanical doctrinaire named Angelo. The Duke pretends to go on a journey, but instead of doing so he dresses himself as a friar and remains in the city. Apparently he wants to see how Angelo will handle the job of chief magistrate. When

things begin to go wrong, the disguised Duke, aptly called by one of the court gentlemen "the old fantastical Duke of dark corners," takes control of events and by a series of hidden stratagems brings about a happy conclusion. The Duke is the actual manipulator of destiny as well as the final arbiter of justice in this play.

Angelo is a much more complex figure than the stock hard-hearted ruler of the old story. Shakespeare takes pains to present him as an icy-veined puritan whose blood is "snow-broth." He has an eye out for his own advantage, but he has always moved within the strict letter of the law. He is certain that his own unbending rectitude could never stoop to sin. As ruler, he will uphold the law to its strictest measure, for himself as well as for others. In the instance of young Claudio, whom he has condemned to death, he says if

I, that censure him, do so offend,
Let mine own judgment pattern out my death.

But when Isabella, the saintly sister of Claudio, comes to him to plead for the life of her brother, Angelo finds to his horror that he is not proof against so offending. He is shocked at the evil desires that arise within him—particularly corrupt desires, since it is her very purity that tempts him to sin:

Can it be
That modesty may more betray our sense
Than woman's lightness?

From this point on, Angelo is lost. He yields to the prompting of his senses and makes the monstrous proposal: if she wishes to save Claudio, she must give herself to him. The strict puritan, the man of all men most in control of those passions that lead to sin, is thus humbled by his vulnerable humanity. It leads him to intended wickedness (which is thwarted only by the machinations of the Duke). It turns him into hypocrite, liar, cheat, monster. By the end of the play it has

taught him a lesson he will never forget.

Isabella, too, is complex. We see her at first as a saintly maiden about to enter the holy sisterhood of Saint Clare. But she too bears a doctrinaire pride, somewhat similar to Angelo's. When her brother Claudio, harrowed by the fear of death, begs her to save his life even at the cost of surrendering her virtue to Angelo, Isabella shows no gentle understanding of the boy's terror. Instead, she rounds upon him with the cold fury of an outraged spinster:

O you beast!
O faithless coward! O dishonest wretch!
Wilt thou be made a man out of my vice? . . .
Die, perish! Might but my bending down
Reprise thee from thy fate, it should proceed.

Though none of us wishes Isabella to yield to Angelo, we do feel at this point that her spirit requires some humbling and softening before it shall be wholly admirable.

It is the "Duke of dark corners" who, by his subtle behind-the-scenes stratagems, manages both to save Isabella's honor and yet to humble her spirit before the story is over. He manages, as well, to spare Claudio, whose terror of imminent death is punishment enough for his venial crime; and he brings Angelo to similar punishment for his wrongs—but without permanent harm. Through the contrivance of the Duke every major character of the play receives suitable punishment for his faults and reward for his virtues. To the thoughtful observer the Duke begins to be a reminder—no more than a reminder—of the Lord of Creation, moving in a mysterious way His wonders to perform.

The more one contemplates the notion that the Duke is the dispenser of heavenly—as contrasted with earthly—justice, the more the whole drama begins to fall into place about it. We are given a picture of a world so universally corrupt that it recalls the words of the Lord to Noah: "The imagina-

tion of man's heart is evil from his youth." In such a world, what is justice for man? Angelo, originally bristling with his own cold virtue, proposes strict punishment for crime according to the full measure of the law. He is wrong, and he is proved wrong even to himself. Angelo's position may be legal justice, but we all feel that it is not moral justice. "Use every man after his desert," said Hamlet, "and who should scape whipping?" If the world of man is inalterably wicked by nature—and *Measure for Measure* suggests that the exceptions are very few—then salvation is possible only by grace, through mercy. In our world strict "measure for measure" brings death for the judged and death for the judge alike.

When Isabella pleads with Angelo for her brother's pardon, she gives the clearest statement of the main import of the play:

Why, all the souls that were were forfeit once;
And He that might the vantage best have took
Found out the remedy. How would you be
If He, which is the top of judgment, should
But judge you as you are? O, think on that;
And mercy then will breathe within your lips,
Like man new made.

THE DODO

THE dodo (*Dodo ineptus* Linnaeus) was a large, ungainly bird, found upon the island of Mauritius at the time of its discovery by the Portuguese in 1507. The dodo seems most nearly allied to the pigeons of all known birds. Its name was derived from the Portuguese word *doudo*, which means a simpleton. It refers to the helpless and stupid nature of the bird, which had lost the power of flight and could only slowly waddle about, thus becoming an easy prey for the sailors who first found it.

After the island was taken over by the Dutch and began to be settled, the helpless dodo was rapidly exterminated and became



DODO

A restoration at Carnegie Museum

extinct about the end of the seventeenth century. Living specimens were brought to Europe, and rough drawings and finished paintings made from captive specimens still exist. Among these may be mentioned the paintings by Roelandt Savary, Goiemare, and Pieter Holsteyn. Of specimens other than bones there are only a few fragments. A head and foot in the Ashmolean collection at Oxford, England, a foot in the British Museum, and a head in the Museum at Copenhagen are all that remain.

The specimen on display at Carnegie Museum is a restoration made in London in 1915 by the establishment of Rowland Ward. It is based upon the paintings and specimens mentioned.

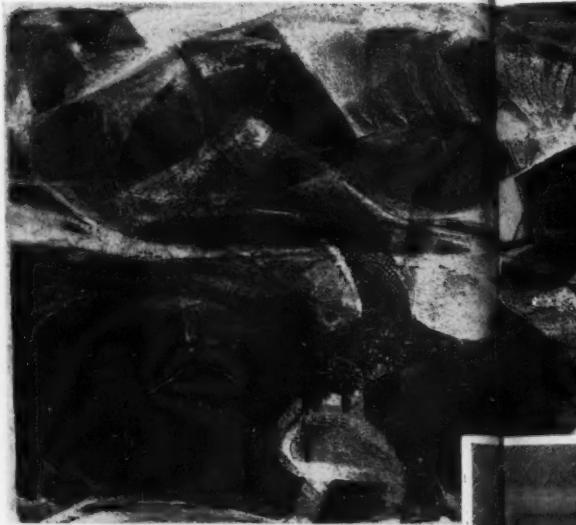
* * *

The oilbird of northern South America lives in caves in total darkness, and finds its way about with a "beeping" system amazingly like the modern device known as Sonar.

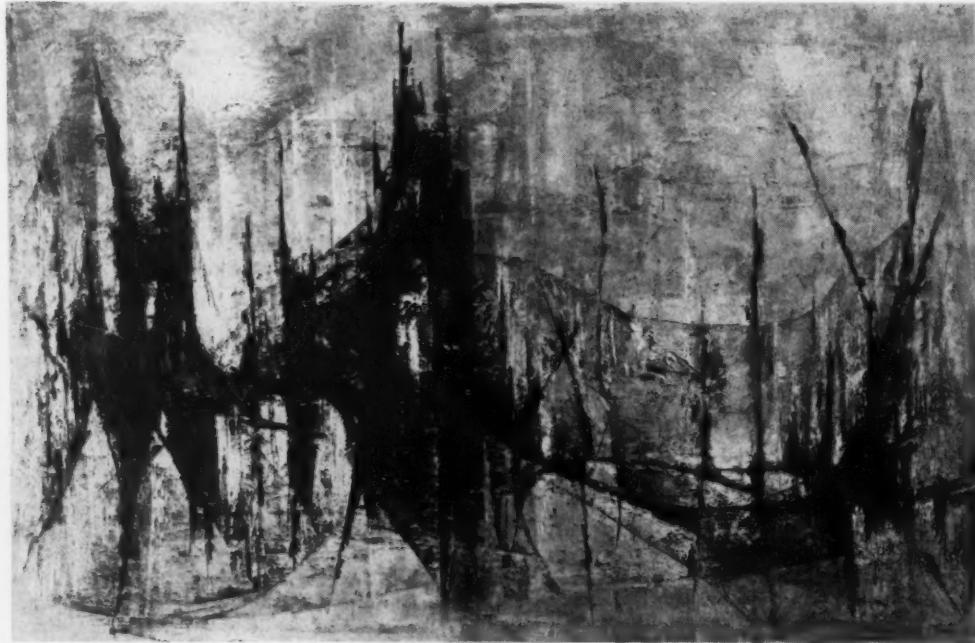
THE PURCHASE PRIZES

Two oils, two graphics, and a drawing have been purchased by Carnegie Institute's Department of Fine Arts from this year's Associated Artists exhibition. Under a revised plan, the purchase of a work or works of art from the Exhibition supplants the former Carnegie Institute prize of \$200 for the best pair of oil paintings by a single artist.

The committee that chose the five works for purchase this year consisted of James H. Beal, William R. Oliver, and Charles J. Rosenbloom. The purchase prizes, shown on these pages, were selected before the regular judging. Winners of the Carnegie Institute Purchase Prize are not eligible for any further prize in the same category.

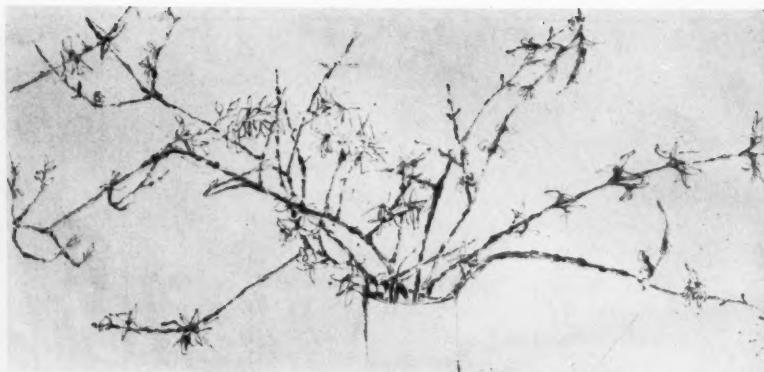


SYNONYMY BY JOANN MAIER

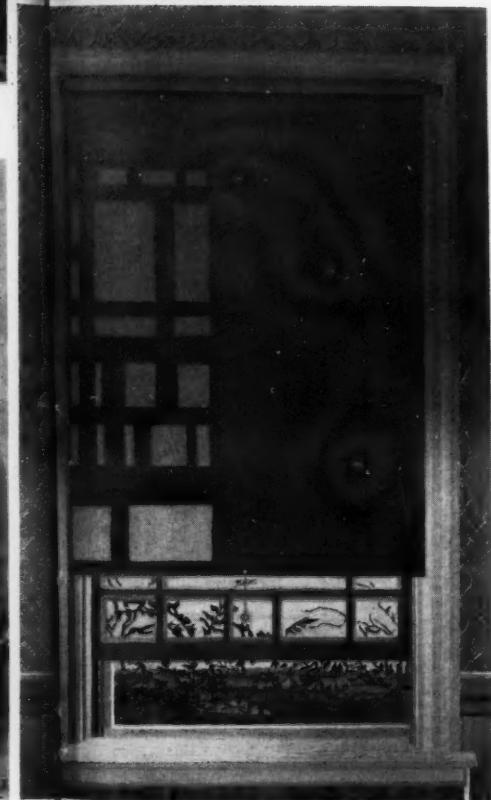


A BRIDGE IN THE MOOR BY LARISSA GEISS-OSBY (OIL)

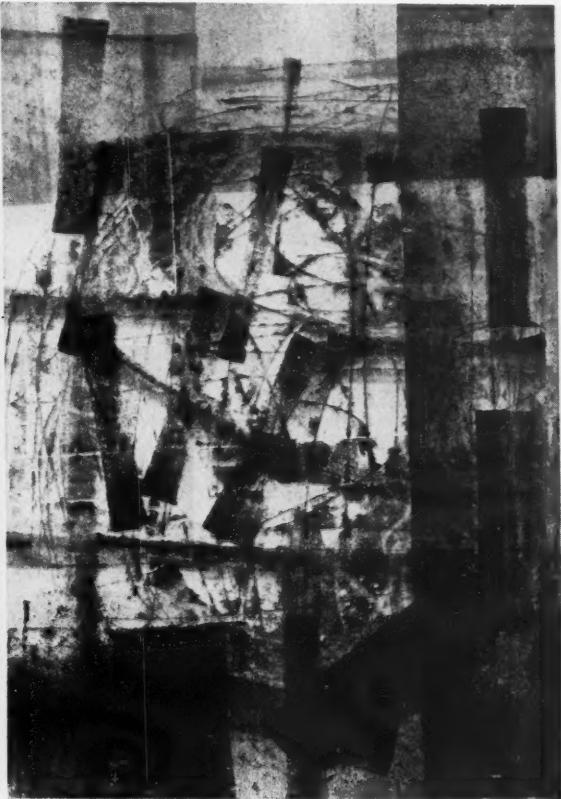
STRONG IS



FORSYTHIA BY ELIZABETH VOELKER



STRONG IS THE LIGHT BY JOSEPHINE PAUL (OIL)



COMPOSITION BY LEONARD LIEB

ALLEGHENY COUNTY BOOKMOBILE SCHEDULE

BOOKMOBILE OPERATED FOR THE COUNTY COMMISSIONERS BY

Carnegie Library of Pittsburgh

EAST OF THE RIVERS

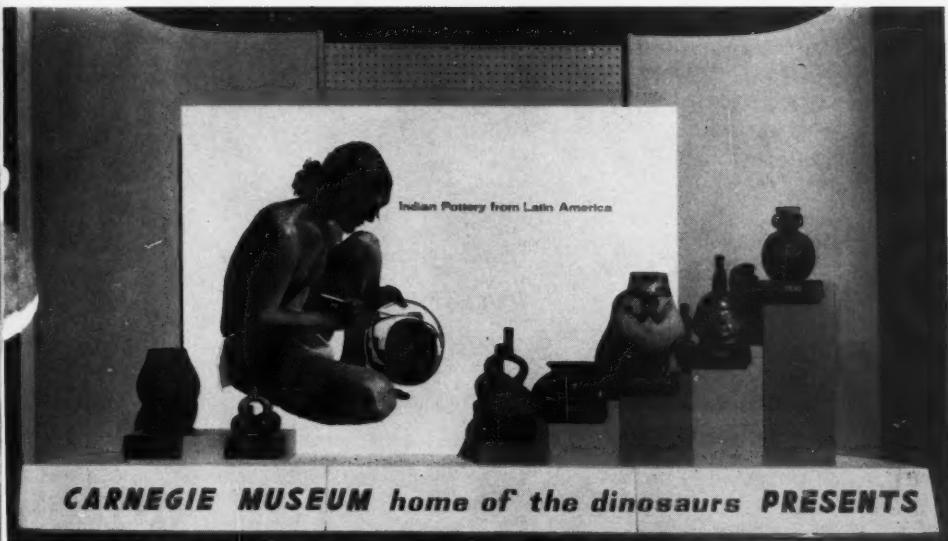
Penn Hills Township (Municipal Building) . . .	Thursday	5:15- 8:45 P.M.
Penn Hills Township (Stadtlander's Pharmacy at Churchill Valley Shopping Center) . . .	Thursday	1:00- 5:00 P.M.
Miracle Mile Shopping Center (Monroeville) . . .	Wednesday	1:15- 8:45 P.M.
East McKeesport (Fifth Avenue)	Wednesday	2:30- 5:30 P.M.
Elizabeth Township (Thorofare Market at Boston) .	Wednesday	6:00- 8:45 P.M.
Elizabeth Borough (Second Street)	Tuesday	1:30- 3:30 P.M.

SOUTH OF THE RIVERS

West Mifflin (Municipal Airport)	Tuesday	5:30- 9:00 P.M.
Baldwin Court Shopping Center (Brownsville Road, Baldwin Borough)	Tuesday	1:15- 5:15 P.M.
Caste Village Shopping Center (Whitehall) . . .	Tuesday	4:00- 8:45 P.M.
Scott Township (SS. Simon and Jude Roman Catholic Church, Greentree Road)	Monday	1:15- 3:15 P.M.
Great Southern Shopping Center (Washington Pike, Collier Township)	Monday	3:30- 8:45 P.M.
Oakdale	Monday	1:30- 2:45 P.M.
Imperial (Valley Presbyterian Church)	Monday	3:00- 5:00 P.M.
Kenmawr Shopping Center (Forest Grove Road, Kennedy Township) . . .	Monday	5:30- 8:45 P.M.

NORTH OF THE RIVERS

Wexford (Viola's Shopping Center, Route 19) . .	Friday	1:30- 3:00 P.M.
Pines Plaza Shopping Center (Perry Highway, Ross Township)	Friday	3:15- 8:45 P.M.
North Hills Village Shopping Center (McKnight Road, Ross Township)	Thursday	2:45- 8:45 P.M.
Hampton Township (Hampton Hardware, Route 8) .	Friday	1:30- 8:45 P.M.
Indianola (Fire Department Building)	Saturday	11:00-11:45 A.M.
Russelton (Center of business district)	Saturday	12:15- 2:45 P.M.
Bairdsford (Post Office)	Saturday	3:00- 4:00 P.M.
Dorseyville (Fire Department Building)	Saturday	4:15- 5:15 P.M.
Heights Plaza (Natrona Heights)	Saturday	11:15 A.M.- 4:45 P.M.



ONE OF THE MUSEUM DISPLAYS FOR MELLON BANK'S UNION TRUST OFFICE ON GRANT STREET

CARNEGIE MUSEUM IN THE MARKET PLACE AND AT THE FAIRS

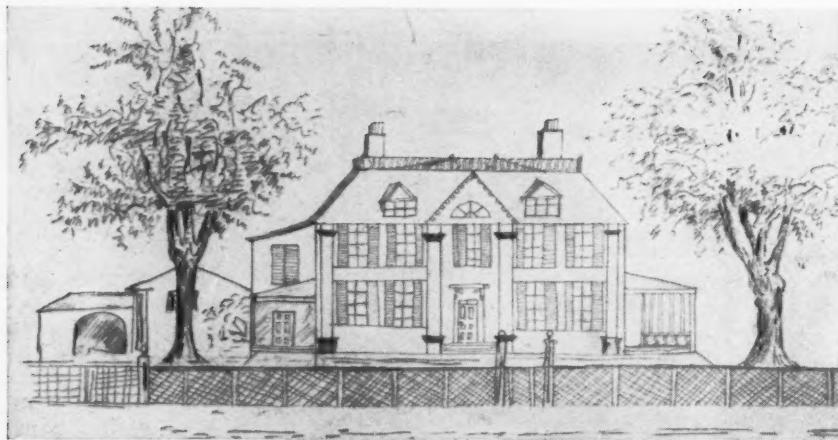
JAMES L. SWAUGER

DURING the past few years, Carnegie Museum has had signal success in the preparation of special exhibits for organizations so diverse as jewelry firms and labor unions, but banks have proved to be our best customers. Relationships have been invariably pleasant and generally profitable, and the exhibits have been well received.

Our pioneer venture was with the Mellon National Bank and Trust Company. This proved so mutually beneficial that continuing and expanding cooperation is well established.

The Mellon Bank has a policy of presenting a display at county fairs and farm shows in certain counties in which it has branches. Since 1954, Carnegie Museum has provided

these displays under contract. Most have been on natural-history subjects: 1954, mammals; 1955, reptiles; 1956, birds; and 1957, Indians of Butler County. The Museum develops the displays with the advertising personnel of the bank. The Bank provides a tent at the fair, tables, lights, cages, especially prepared window walls, such other construction matters as may be necessary, and attendants. From its stock the Museum provides traveling habitat cases, live creatures when possible and practical, labels, special effects such as recordings and slides, and builds whatever biological display materials are not at hand. A give-away leaflet or card correlated with the exhibit is written and issued by the Museum, distributed at the



Longfellow House, a sketch by
the poet's son, Charles, age 11

OPEN HOUSE *at the Longfellows*

"And round the merry dancers whirled
Beneath the evergreens and holly,
A world of youth, a happy world,
That vanished care and melancholy."

 **T**he above are some unpublished lines left by the most congenial and hospitable of America's nineteenth century literary figures—Henry Wadsworth Longfellow. Although it probably never will be included in an anthology, this verse, jotted down the day after he held a Twelfth Night party for his young sister-in-law Hattie and "a sleigh full of girls and young men from the college", reveals an important side of the celebrated poet's life.

His home was always open to young people, to the friends of his sons and his daughters, "grave Alice, laughing Allegra and Edith with golden hair" whom he immortalized in *The Children's Hour*.

While dinner table conversations were stimulating, few of the steady stream of

celebrities, such as Emerson, Dickens, Jenny Lind or busy Charles Sumner, visited Longfellow without becoming friends with his children or even joining in their games of London Bridge and musical chairs.

When you visit the Longfellow house in Cambridge today, you are immediately aware of the importance of the children to the poet. Their pictures are everywhere. So are their toys and crude drawings similar to the one of the house shown here. And occupying the place of honor in his study is the heavy, ornately carved chair made from the branches of the Village Blacksmith's "spreading chestnut tree" and given to Longfellow by his friends, the children of Cambridge on his seventy-second birthday.

It's always open house at Heinz—to children, their parents and teachers. Tours are conducted Monday through Friday, 8:30 to 11 a.m. and 1 to 3 p.m.

exhibit, and by the Bank and Museum subsequently. As many as ten thousand leaflets per day have been distributed. Bank officials have expressed their gratification at the favorable impact on Fair visitors of these natural-history shows.

In March, 1956, the Museum was one of several community organizations given the privilege of exhibiting in one of the newly designed windows of the Mellon Bank's Union Trust Office in downtown Pittsburgh, as part of the Bank's public service program. We think we were assigned the best window of all, one at the Grant Street entrance to the building, certainly one of the busiest spots in Pittsburgh. Displays in this window are at our pleasure without consultation, and have ranged in content from Brazilian feather head-dresses to a general show of Museum specimens advertising International Museum Week. In the Museum we have installed a case that is a duplicate of the Union Trust window. At the end of a month, the display from the Union Trust Office is brought to the Museum and exhibited for another month. We make no charge for this display, but we are more than content with the arrangement. As a spot for advertising the Museum's wares, it could not be bettered; were we to rent it for that purpose, the cost would be very high indeed.

In our use of this window we are in direct competition for public interest with commercial displays that are placed in the windows adjacent. Not only have we not suffered by comparison, but we have been informed that our displays generally attract more attention than any of the others. Museum specimens and techniques hold up very well in competition with commercial presentations.

In October, 1956, the Museum prepared on

Dr. Swauger is assistant director of Carnegie Museum and directs preparation of the exhibits for outside organizations. His article is reprinted from *The Museologist*, national quarterly.

contract an exhibit dealing with local archeology for placement in the lobby of the Western Pennsylvania National Bank, McKeesport, Pennsylvania. Its theme was the culture of Monongahela Man, a Late Prehistoric people resident in western Pennsylvania and named for the river flowing not a quarter of a mile from the Bank. This was a major exhibit requiring several months' preparation. Despite its scope, it was portable. It comprised fourteen panels on which much three-dimensional material was mounted, a model of a Monongahela Man village, a burial reproduction, and two life-size paintings of Monongahela Man, male and female. Public interest in this exhibit astonished us. While we flatter ourselves that much of this was due to the worth of the show, much was the result of an able and vigorous publicity campaign conducted by the Bank with resources we could not hope to command. So successful were the Bank's efforts with educators that finally schedules had to be arranged for visiting school classes after regular banking hours in order that all who wanted to conduct groups through it could do so; after the display closed at the Bank, it was presented at two schools distant thirty miles from each other. A pamphlet on Monongahela Man was written by the Museum, printed and distributed by the Bank. The exhibit is now back at the Museum, our property according to the contract, and portions of it will be used in our regular exhibit in the near future. In this instance we were paid in full for materials and time, were able to extend our services to towns we do not ordinarily reach, and then got the exhibit back.

We at Carnegie are convinced such operations are worthwhile from many viewpoints, but are particularly so from the functional aspect of projecting our Museum into distant communities.

WH



Only STEEL
can do
so many jobs
so well

Crates For Balky Burros. Thousands of American youngsters now own their own burros, imported from the Southwest. Formerly, they were shipped loose, with their traveling papers tied round their necks. Trouble was, the burros ate the papers, and sometimes they'd scamper free. Now, burros are shipped in wire-bound crates which are strong, light and open. They eat alfalfa, instead of waybills and shipping tags. The wire-producing divisions of United States Steel supply countless miles of steel wire for wire-bound crates and boxes, which are used to ship everything from lettuce to farm machinery.



United States Steel

Watch the **United States Steel Hour** on TV every other Wednesday (10 p.m. E.S.T.)

WHISKEY AS A MEDIUM OF EXCHANGE

ELLA CHALFANT

In its early days western Pennsylvania gave an important place to whiskey. There was nothing disreputable at that time in distilling it or in drinking it. Even ministers of the Gospel indulged themselves in an occasional drink of whiskey.

Down through the years this story has come to us, about the Reverend Joseph Patterson and the Reverend John McMillan, the apostle of Presbyterianism in the West. They had stopped at an inn to refresh themselves while on their way to a meeting of the Presbytery of Pittsburgh. When the whiskey was set in front of them, Dr. McMillan closed his eyes and offered a prayer followed by a blessing—the grace long drawn out. Both tumblers were empty when he opened his eyes. Dr. Patterson smiled at him a bit sheepishly, saying: "Ay, you must remember your Scripture, 'Watch as well as pray!'"

Because crops of rye and corn were too costly to send to eastern markets and too plentiful for local consumption, this grain was converted into whiskey, and the whiskey was carried over the mountains by pack horses. In exchange, the farmers here were able to procure sugar, salt, and other needed articles not yet available in the Pittsburgh market. The crops paid good dividends when made into whiskey, for twenty-four bushels of grain in the form of whiskey could be carried by one horse whose fair load of actual grain was four bushels.

And then, just as this surplus grain was giving the farmers the necessities and perhaps a few luxuries, the new Federal Government slapped a tax of four pence a gallon on the distilled product. The tax rule set off rebellion. Farmers refused to pay it. They opposed it as we would a tax on our food.

The Whiskey Insurrection was in full force in 1791, after the Excise Law of the United States was passed, and it was not quelled until 1794, when President George Washington revised the Excise Law to ease the objections and the burdens of the western Pennsylvania farmers. Meanwhile, blood was spilled and property destroyed. The President himself came with troops as far west as Bedford. The distillers who paid the tax risked having their houses, barns, and stills burned to the ground by rioters. The first shot in the Rebellion was fired when General John Neville rode up to the Old Stone Manse (today a landmark in our South Park) to serve papers on some distillers who would not register for taxation. General Neville remained loyal to his post as inspector even after his own house was plundered and destroyed. Even now, in western Pennsylvania, descendants of families on opposite sides in the Whiskey Rebellion are known to argue the cause and to praise their ancestors' stand on either side.

Whiskey is listed in many inventories of intestates, and, where it is included in the appraisement of the dead man's estate, whiskey is usually the largest single item represented. But in the early wills of Allegheny County, the disposal or sale of whiskey is directed for specific purposes. For instance, the will of David Magwire (dated August 27, 1807) says: "I desire that my still and twenty

Miss Chalfant is author of *A Goodly Heritage*, (1955), a book based on the first wills recorded in Allegheny County. She formerly was librarian for the Peoples First National Bank & Trust Company. She is active in the College Club, the Historical Society, the Audubon Society, the League of American Pen Women, and the Bookfellows and Authors Clubs. Miss Chalfant is working on a new book at present.

gallons of whiskey, which is at Mr. Ferrees, together with seven barrels of whiskey, which is in Pittsburgh, be sold to the best advantage." He directed that the proceeds from the sale were to be held in trust for his father and brother in Ireland. Outside of his still and his liquor, the good Irishman mentioned nothing else, except that he wanted a Christian burial and the discharge of debts and collection of monies due him. Whiskey really represented Mr. Magwire's worldly wealth.

When Robert Montgomery died in 1789, he left no will. The court-appointed appraisers of his estate, however, made a lengthy inventory of his possessions and they added up to 115 pounds, 13 shillings, 10 pence—or about \$323.93, in our present-day currency. It is very interesting to note that, in the lengthly list, the most valuable single item is this one: "3 notes on Alexr. Long, each 19*£*

19*s* 1*d*, paid in Whiskey at 3*s* per gal 30*£* 12*s* 1*½d*." Assuredly the administrators would be very pleased to find that item, because whiskey, at that period, was so much more reliable than money as a medium of exchange!

Distilling equipment was costly. It appears as a valuable legacy in many of Allegheny County's earliest wills, left to members of the deceased's family so that they might continue to have their grain made into whiskey right on the farm. In William McJunkin's will of 1814 he bequeathed to his son the stills "and all my rights and title to the vessels appertaining thereto." Moreover, in mentioning the few "privileges" his wife was to have, he gave to her "the use of the stillhouse" so that she, also, would be able to convert her own wheat and rye into whiskey without leaving her home. Pittsburgh's first mayor, Ebenezer Denny, often advertised

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Your company's requirements will be sympathetically and competently handled at Fidelity. Thirteen offices are conveniently located throughout the Pittsburgh area.



PERSONAL BANKING SERVICES

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E. R. Eller Collection

FLASKS, BOTTLES, AND PITTSBURGH-MADE DISPENSERS (1800-75)

These flasks and bottles, originally purchased empty, were filled and refilled from barrels at the local grocery store: (above, from left) green pint Scroll flask, Bakewell, Pears and Bakewell or S. McKee and Company; popular amber Double Eagle flask; green globular gallon bottle said to have reposed on an early Pittsburgh sideboard; rare Washington quart in green; common Traveler's Companion pint. (Below) pillar-molded or River Boat bar bottle with pewter and cork stopper; handled decanter with pewter one-ounce measuring cap; cobalt fluted tumbler and shot glass; bar bottle with patented pewter stopper; Bakewell, Page and Bakewell cut tumbler and decanter made for the carriage trade.

in the Commonwealth "Stills of the best double Copper" at his "auction store." But when George Wallace, Allegheny County's first president judge, drew his will on December 15, 1803, he did not mention or refer to whiskey or distilling equipment—probably because his advertisement in the *Pittsburgh Gazette* of April 18, 1795, had brought about the sale he had hoped for:

Two Stills, one of 144, the other of 84 gallons. They are almost new, having been run only one season. The copper is of the finest quality, and the arrearages and all demands of government are satisfied. Also, two Slake Stands, 12 Mashing tubs, singling and double barrels, &c. . . . iron mash-kiln and malt screen. They will be sold reasonable and the payment made convenient.

—ENQUIRE OF GEORGE WALLACE, ESQ.,
BRADDOCK'S FIELD.

Whiskey was very cheap; almost everybody

used it, too. It was alleged that every sixth farmer was a distiller of the corn and the rye he or his neighbors had cultivated. Whiskey, always a reliable commodity, was as good if not better than cash, when Allegheny County was young. It was quite a valuable bequest in any will, because it had quick realization and actual value. Whiskey was readily accepted in trade by the merchants here, while money values fluctuated and coin was scarce. Since it was so simple to convert grain into whiskey, grain in those early days was worth more than coin.

When John Malady had his will drawn up in 1803, it was very brief and he made a crooked "X" for his mark. Well he knew that the grain some of his debtors still owed him was as important to collect as the money they owed him. Or, if Mr. Malady was like many other men of his era, he probably believed that his grain was even more valuable than the money. He was shrewd enough, though, to direct the person who drafted his will to interline "*in specie*" wherever any cash was mentioned. And only then did he make his mark. Grain was tangible wealth to him, but he could not be so sure about the money.

Even the collector of the hated Excise Tax encouraged payment of the levy in—of all things!—whiskey. Here is an advertisement printed in the *Pittsburgh Gazette* on June 8, 1794:

The Distillers will please to take notice that this is the month for entering their Stills with the different Collectors who have offices opened for that purpose at the county towns in each county, and that the time of payment for the present year's duty must be paid in the first fifteen days of July next, otherwise suits in general will be commenced. Whiskey will be taken at 1/6 per gallon, if delivered within the time.

—JOHN NEVILLE, INSPECTOR OF THE
REVENUE, 4TH SURVEY

Of course there can be no doubt that payment of the tax in whiskey was most convenient for the distillers, yet the irony of such a situation must have rankled the dis-

tillers considerably. It is the final proof, however, of the value and the reliability of whiskey as a medium of exchange.

FOR PROGRAM CHAIRMEN

THE Program Services Institute initiated by Carnegie Library of Pittsburgh and co-sponsored by leading community groups will meet Thursday morning and afternoon, March 20, in Carnegie Music Hall. This is the second institute to be held, the first having been two years ago. Its purpose is to help program chairmen of women's organizations plan more effectively by emphasizing subject fields, techniques, and resources.

All club women are invited. The registration fee of \$2.00 for each club entitles as many members as wish to attend and provides the club or official representative with one free copy of the revised and enlarged edition of the *Resources for Program Planners* handbook. Additional copies will be on sale at \$1.00 each. Sandwich luncheons will be available for the first four hundred club women who make a prepaid reservation (\$1.00) by March 12.

The following local organizations will be cosponsors:

American Association of University Women
Association of Business Women's Clubs
College Club
Congress of Clubs and Club Women
Council of Church Women
Council of Parent-Teacher Associations
Federation of Garden Clubs of Pennsylvania
Federation of Jewish Women's Organizations
Federation of Negro Women's Clubs
Federation of Women's Clubs
Health and Welfare Federation
Junior League
League of Women Voters of Allegheny County
League of Women Voters of Pittsburgh
Twentieth Century Club
United Fund
Women's City Club
WQED
Young Women's Christian Association

AFRAID OF DINOSAURS?

We would be, if they were as alive today as they were millions of years ago. But we are not afraid to keep in our Art and Nature Shop dinosaur models that you will want to collect for your museum room or to give your friends:

Brontosaurus, in hard plaster	.....	\$5.00
Tyrannosaurus, in hard plaster	.....	\$4.00
Stegosaurus, in hard plaster	.....	\$3.00
Triceratops, in hard plaster	.....	\$2.50
Brontosaurus, Tyrannosaurus, Kronosaurus,	metal, small	\$.75
Dimetrodon, Mosasaur, Pteradactyl, Trachodon,	large	\$1.25
Ankylosaurus, Sphenacodon, Plesiosaur	plastic, small	\$.15
	large	\$.35

For unusual gifts, you will be intrigued by:

Dinosaur footprint ashtray	.....	\$1.50
Gastroliths—authentic dinosaur “gizzard” stones	.....	\$.75
Picture post card with a piece of petrified dinosaur bone	\$.10
<i>The Dinosaur Book</i> by E. H. Colbert	\$5.00

(All sales subject to 3% sales tax)

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ART AND NATURE BOOKSHELF

COWRY SHELLS OF WORLD SEAS

By JOYCE ALLAN

Georgian House, Melbourne, 1956 (\$9.50)

An Australian Society Publication

X plus 170 pages

15 plates, 540 illustrations (209 in color).

COWRIES have always been the most popular shells among collectors. Since prehistoric times they have been used by natives in many parts of the world for personal ornament, amulets, and symbols of tribal dignity, have been offered to rivers to insure a strong flow of water, and employed in many other ways.

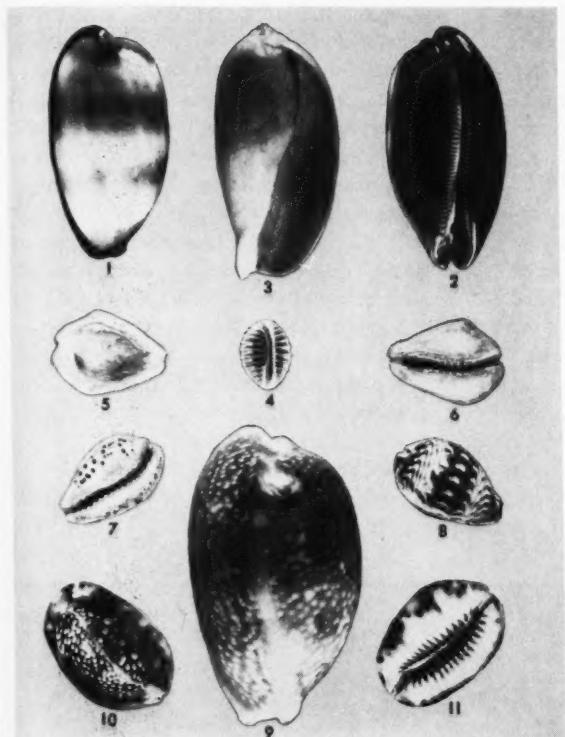
The shell of a cowry is that of a snail in which the last whorl grew very large, involving the whole spire in such a way that the "mouth" or aperture occupies the full length of the shell. These are carnivorous mollusks, feeding on other smaller invertebrate animals.

There is a great variation of color among the species, and many have been named for their resemblance to the skin pattern of other better-known animals, as *Cypraea tigris*, *lynx*, *zebra*, and so on, or for their use, as *C. moneta*, the "money cowry." Their decorative colors and highly polished surfaces are an enticement to touch them, to possess them, and to learn about them. The people of Pompeii apparently made collections of cowries for these same reasons, as many of these shells have been recovered during the excavation work on that Roman city. Pliny talks of the cowry consecrated to Venus, whose spirit was believed to dwell within the shell, as a symbol of fertility. The generic name *Cypraea* derives from the birthplace of Aphrodite, the Greek name for Venus.

Cowries occur in almost all warm or temperate seas, crawling about boulders, weeds of the coast, or coral reefs. Twenty species

are known from the three coastal areas of the United States. Especially in Florida, the large "measled cowry," about 4 inches long, is rather common in tidal waters. Others, such as the "red dwarf ovula," found southeast of the Florida coast at ocean depths of from 70 to 300 feet, are very small, only a quarter of an inch. Carnegie Museum has a good representative collection from all parts of the world, with more than five thousand specimens. Some rare kinds, like the "prince cowry" from the Persian Gulf, are priced at \$200.00 or more, but many others can be purchased for a few cents in our own Art and Nature Shop. During World War II they became popular among the forces stationed in the Pacific as collector's items to take back home. It is unfortunate that the particular grace of the cowry, beautiful in itself, is often distorted in manufactured souvenirs.

The most important use of the cowry has been as currency, for which these shells served until quite recently in Asia, Africa, and many islands of the South Pacific. In Africa the "money cowry" acquired the highest value. Boatloads of shells were shipped to Zanzibar from the Maldives and Laccadive Islands, two groups in the Arabian Sea; delving from there into the Dark Continent, the traders exchanged the cowries for African products, such as ivory or palm oil. The monetary worth was definitely established; individuals gathering about thirty million of the shell specimens were indeed wealthy persons. Commercial handling was simplified by stringing the cowries. One such string had 40 shells, and 150 of these strings had a purchase value of two dollars. Sixty thousand to one hundred thousand cowries was the price for a young wife. The beginning



Parodiz

- 1- 2. Mole Cowry. Barrier Reef of Australia.
3. Young of the Mealed Cowry, with snail-like shell.
4. Solander's Cowry. California.
- 5- 6. Money Cowry. Indian Ocean, eastern coast of Africa.
- 7- 8. Zigzag Cowry. Eastern coast of Africa.
9. Deer Cowry or Mealed Cowry. Florida Keys.
- 10-11. Dragonhead Cowry. Pacific Ocean.

of the slave trade on the coasts of Africa was carried on entirely in cowry currency. During 1848-49, three hundred and sixty tons of cowries were shipped to Liverpool to be used by English merchants in the African trade.

Joyce Allan's book is the first complete and illustrated volume about cowries. The layman and the shell collector, as well as the conchological taxonomist, have in this book the most up-to-date information. Joyce Allan, in private life Mrs. H. W. Kirkpatrick, is curator of shells in the Australian Museum

at Sidney and author of other interesting and popular books about Australian shells. She is the first woman honored with a Fellowship of the Royal Society of New South Wales. During preparation of her book about cowries from all over the world, she made lengthy studies in the museums of England, France, and Denmark.

She tells us the whole history of these marine mollusks: their structure, breeding habits, growth, distortions, their many uses, how to collect and clean the shells, and their classification for easy identification. Without getting too technical, the book covers all the species—several hundred—and explains how to tell the true cowries from other allied cowry-like groups. In the author's words, "This book will meet the great demand that is constantly being put forward from many places in the world, for a work that will allow the layman to name a large proportion of his or her collection of what have proved to be the most popular and widely collected shells."

In the same way that scientists specialize in a particular field, so amateurs and collectors of natural-history specimens are beginning to specialize too. Just as the philatelist chooses the topic of, say, flowers or monuments, the shell collector may choose cowries. Beyond its direct interest for the average collector or the advanced conchologist, the use of this book may be extended to other fields. Thus, the anthropologist is able to find in it answers to such questions as what kind of cowry was used as a symbol of fertility, resurrection, or charm against evil spirits; as

ornament for canoes, fish nets, or elephants' heads; what routes these shells have traveled from the mother sea to reach, by tribal interchange, the most distant continental places; and also, what particular cowries are eaten by the Hawaiians, the Japanese, or the Filipinos.

Old-time collectors were satisfied with the classical and well-known name of *Cypraea* for the cowries. But, as the group has undergone tremendous changes in nomenclature and multiple subdivisions in minor groups, the procedure of classification has become a burden even for specialists. Allan's work is of great help in this respect because of its simplicity of presentation. It might seem to be handicapped by the limited use of common names, but except for some of the very well-

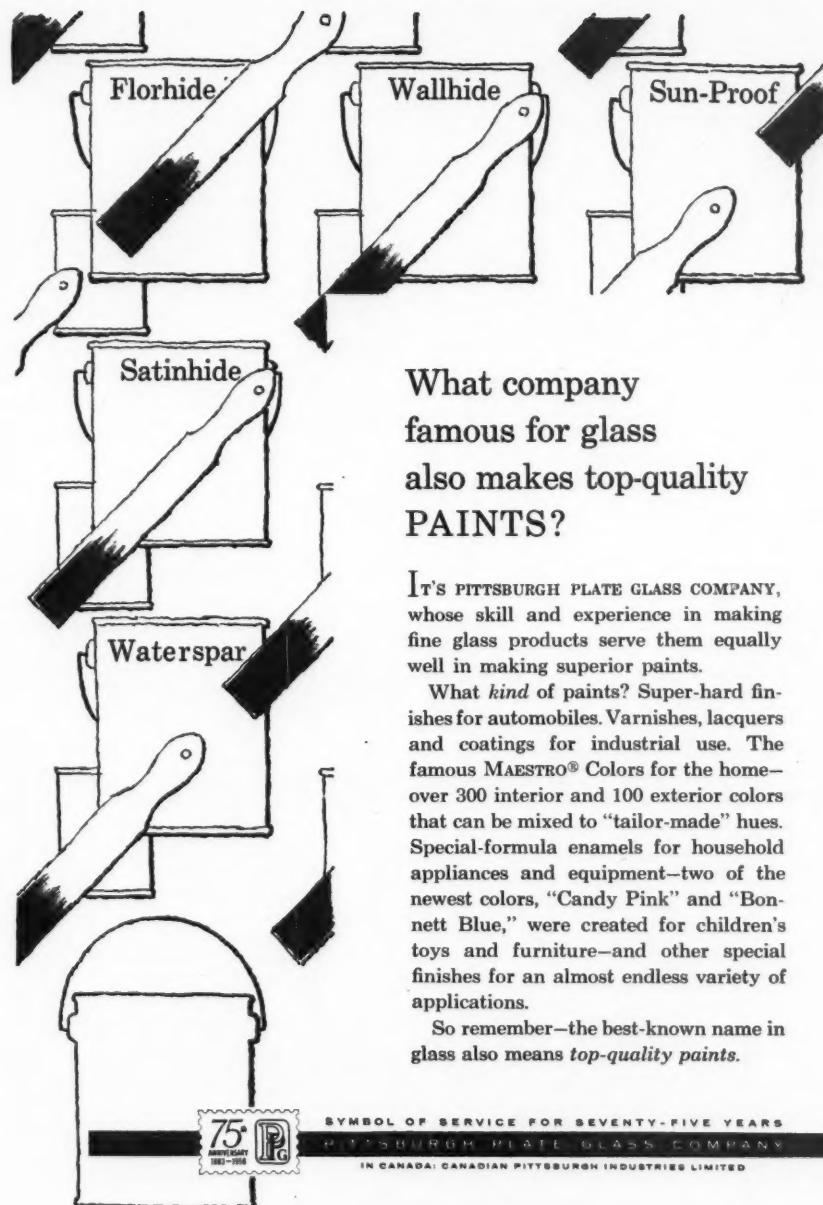
known and representative forms, a considerable number of cowries lack vernacular names. I assume, however, that it is wiser procedure to use scientific names than to invent names in the vernacular that are not of true folk origin. Such invention sometimes produces meaningless combinations like "anatomical rock shells" or "flying bird shells of the rocks," to name only two, often applied to murices. The use of "popular" names that are neither common nor popular serves only to confuse the amateur. With birds or mammals there is little problem about this because of the proportionally smaller and better-known number of species. Among the mollusks, as well as all other invertebrates, only a few can be named on a vernacular basis.

—JUAN J. PARODIZ

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